

Attitudes of Teachers towards Using the Photograph in the Teaching of Drawing

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This study aimed to identify the attitudes of teachers towards using the photograph in the teaching of drawing. The descriptive-analytical approach was used, and the data were collected using a tool constructed by the researchers. The sample included 45 teachers; calculation means, standard deviations and ANOVA were calculated. The study revealed that the attitudes of teachers towards using the photograph in the teaching of drawing were low. The results showed there were no statistically significant differences in the attitudes of the teachers towards using the photograph in the teaching of drawing for the variables of the study – gender, education, experience, and specialisation. In light of these findings, the researchers recommended the need to conduct further studies for finding solutions to the negative attitudes of art education teachers. They also pressed the necessity to conduct training sessions to raise teachers' awareness.

Key words: *Drawing, Photograph, Teaching, Attitudes, Teachers.*

Introduction

In modern art education, the teaching is based on the methodological improvement of the teaching method and allows the artist-teacher the role of teacher, who can provide effective training for students (Melnikov & Petrenko 2017). Drawing is one of the areas of art education; it is the premise of an important method for expression, creates in the understudy with training, and the task of the instructor in visual training is to lead the student to look, see and record what he sees through the drawing (Unsworth, 2001).

Art educators such as Lewinfeld and Cizek focussed on the importance of creativity to the student; they were convinced that drawing from reality affects the creative abilities and loses the personality and that creativity lies in the memory – they rejected the visual sources of

various kinds, they pointed out that the student does not need those sources, because the student draws from his memory, therefore teachers of art education followed these theories, and urged students to use memory only in their drawings and avoid other sources (Mortazavi 2001; Hallmark 2011).

It is worth mentioning that it is important to make changes to teach drawing to students, where there are many new methods developed in this technological era (Melnikova & Petrenko 2017). Hence, it is best this field grasps the technological role and keeps on advancing media inside the visual expressions (Patton R. & Buffington M., 2016).

Photograph as a Method to Teaching in Art

It is interesting to note that teaching students how they should understand the photo, and use it properly, is the duty of art educators and teachers (Lu, 2005). Yet often teachers of art education consider it is a killing of artistic creativity. Some do not even encourage students to see the works of art created by artists in the past, for fear of influencing students' self-creativity (Pan, 2007).

Studies revealed the student's need for visual references could be a starting point for the ability to express; the physical medium as a technical means develops the vision of the student, and expands the mental capacity (Mortazavi, 2001; Van de Windt, 2008). Along with this, the use of the photo encourages the student to understand information (Krauss et al. 2010).

We live in a visual world that does not yet recognise what images can play in supporting and developing the capabilities of our students (Cappello & Lafferty 2015). Although at a time when visual means are rampant, teachers are ignoring these tools and paying no attention to it (Williams, 2000).

In the same context, recent studies suggest that visual concepts are not popular among art educators, where art education teachers do not welcome dealing with images and therefore are not able to teach visual concepts (Vianna, 2009). Some teachers have not had a foundation in visual expressions (Ashworth, 2010). Few teachers use technology to teach art education, or have a level of understanding of technology and make it meaningful in student education (Pamela & carpenter 2007).

To provide the student with an excellent education, teachers of art education need to prepare more appropriately and provide them with different skills (Bae, 2004). In this context, Wright Jackson (2012) urge teachers to take advantage of the student's drawing environment, and the need to use the image in drawing.

Problem Statement

Although photography is one of the most important components of visual culture (Gao 2015), we live in a visual world that does not recognise the role that images can play to develop students' abilities in drawing (Cappello & Lafferty 2015). Recent studies indicate that visual ideas are not prominent among art teachers, where they are not ready to teach visual ideas; therefore, they do not allow the use of the photo (Vianna, 2009). Some of the teachers of art education disregard visual means, despite that these tools are available and have an important role to support students' art education. It is supposed to be a persuading motivation behind why teachers do not value the utilisation of advanced media to teach drawing (Agyeman, 2015; Williams, 2000). Therefore, there is an urgent need to identify these perceptions; to identify their causes to mitigate their negative effects in the instructive field. It is hoped that the results of this study would provide significant data and information to help decision-makers to take necessary actions for the general public interest.

Research Questions

This study attempted to answer the following questions:

- 1- What are the attitudes of teachers towards using the photograph to teach drawing?
- 2- Whether the attitudes of teachers differ towards using the photograph in the teaching of drawing according to gender, education, experience, and specialisation?

Aims of the Study

The study aimed to examine the attitudes of teachers in Alramtha district towards using the photograph in the teaching of drawing.

Importance of the Study

The importance of this study lies in its being linked to the academic education system of art education. It is important to identify attitudes and perceptions to make appropriate changes to teach art education through the decision-makers in the curriculum, because its positive impact would be reflected on students and thus increase the artistic production of students in general.

Limits of the Study

- 1- This study only involves teachers of art education at the Directorate of Education, Ramtha in Jordan.
- 2- This study was limited to the teachers second semester in the academic year 2018/2019.

- 3- The results of the study could be determined by the degree of validity and reliability of the research tools employed in this article.

Previous Studies

Previous studies have found the following:

Bunch (1995) compared the differences in visual awareness and technical knowledge between two groups; the experimental group taught using photographs, and a control group taught using traditional art methods. The results indicated that there were no statistically significant differences between the two groups. This shows that the image can increase visual awareness among students in the field of drawing, a mirror of visible reality.

In the study by Phelps and Maddison (2008), the research aimed to study the factors that influenced the attitudes and beliefs of art teachers towards information technology. The results pointed out that while some teachers took technological applications as a means of innovation, others continued to avoid them altogether. This is due to the prevailing beliefs about the nature of the arts and the misperception of technology and its relation to creativity. They see it as a negative relationship.

The study of Agyeman (2015) sought to investigate the views of art educators on the use of digital means in art, its role in artistic production and teaching, how these views affect art, and how it relates to improving the aesthetic value of art pieces produced using digital media. And the results indicate that some believe that the painting which is created using digital media lacks aesthetic values, while some believe that traditional art is outdated and not paid attention to in the curriculum. The study relied on interviewing as a method of data collection. The data and reviewed literature showed media has played a large role in history and development of painting and is an inherent aspect of the artist's experiences and development.

According to Dietz (2015), the students welcomed the use of the picture to teach drawing, where the study shared a topic between drawing and photography to teach students drawing, which led to the development of their skills and the production of successful works of art, away from traditional painting.

Ecoma (2016) showed the application of visual arts students to the eradication of visual illiteracy in the Department of Visual Arts, through the presentation of various works of art produced by students, showed that students can communicate meanings to the viewer, the use of images, the decoding of meanings and symbols in visual forms, and this is due to teaching methods and visual curricula including continuous training on the visual perception and visual

skills of students. Besides, this urged the students to use images to improve their visual skills through continuous training.

After studying the theoretical literature and previous studies, it was found that some studies dealt with the attitudes of teachers towards using photograph technology to teach art in general, and its effect on students' art work and understanding it more in-depth (Phelps & Maddison, 2008; Agyeman 2015). The above studies have confirmed widespread negative perception towards digital media in art among teachers.

However, the study of Bunch (1995) did not record differences of statistical significance between traditional education and using the photograph. On the other hand, the studies of Ecoma (2016) and Dietz (2015) confirmed the usefulness of the image in teaching art and its positive impact on the work of students.

Method and Procedures

To achieve the objectives of the study, the researchers followed the descriptive-analytical method.

Study Population

The population of the study comprised all teachers of art education at the Directorate of Education Ramtha for the academic year 2018/2019. The number of teachers was 45. The results were analysed in the light of the sample as shown in the following table: (1)

Table 1: Study sample of teachers

	Variable	Number	%
Gender	Male	25	56%
	Female	20	44%
	Total	45	100%
Experience	From 1-10 years	21	47%
	More than 10	24	53%
	Total	45	100%
Education	Bachelor	31	69%
	Higher Education	14	31%
	Total	45	100%
Specialisation	Art Education	8	18%
	Fine Art	23	51%
	Design	14	31%
	Total	45	100%

Table (1) shows that the study sample included 45 teachers - 25 Males and 20 Females. They were distributed as follows: teachers' experience was divided into two levels: Level one (1-10 years) includes 21 teachers out of 45 with 47%. Level two (more than 10) includes 24 teachers out of 45 with 53%. Teachers' education was divided into Bachelor includes 31 teachers out of 45 with 69%. Higher education includes 14 teachers out of 45 with 31%. They represent 18% of the art education specialists, 51% from the fine art specialist, and 31% from the design specialist.

Research Instrumentations

The researchers reviewed the theoretical literature and adopted the questionnaire in this study from Evans' study (1997). An instrument was developed to fit the Jordanian education. A questionnaire was designed using the Likert-type 6-point scale [with 1=strongly disagree, to 6=strongly agree].

Validation and Reliability of the Instrument

To test for validity, the tool was shown to a panel of 10 experts consisting of educational supervisors and university professors. The appendix lists the names of experts and their respective job titles. Some items were either changed or entirely deleted based on the rater's opinions.

The stability of the research tool has been calculated, the reliability factor (0.78) was considered acceptable for scientific research.

Results

To answer the question of the first study: "What are the attitudes of teachers towards using the photograph in the teaching of drawing?" – the researchers calculated the mean and the standard deviation of the instrument items prepared for this purpose, and the results were cast on Table (2).

Table 2: Means and S.D for attitudes of teachers towards using the photograph in the teaching of drawing

N	Items	Mean	S.D
Q1	The use of photography enhances the teaching of drawing	3.88	1.55
Q2	Teaching drawing through the photograph is an academic error	3.91	1.78
Q3	The photo does not teach the student the foundations of building artwork	4.06	1.19
Q4	Photograph a suitable art mediator for drawing	3.80	1.40

Q5	I Avoid using a photo in a student's drawing instruction	3.88	1.70
Q6	The photo enhances the student's visual skill	4.08	1.42
Q7	The photo adds an aesthetic feature that enriches drawing lessons	4.06	1.26
Q8	The photo offers unlimited drawing potential	3.68	1.22
Q9	The photograph lacks a sense of traditional art	4.20	1.51
Q10	The photograph contrasts with the artistic mentality	3.93	1.77
Q11	The photo does not help teach drawing	3.22	1.52
Q12	The photograph achieves a balance in the student's educational aids	3.86	1.03
Q13	Using the photo in the drawing harms the student	3.60	1.81
Q14	The photo helps reduce and shorten the distance and time to accomplish the drawing	4.20	1.15
Q15	The curriculum encourages visual experience in the classroom	3.71	1.35
Q16	The photo presents details which enrich the student's visual memory	4.06	1.25
Q17	Copying from pictorial sources reduces creativity in the drawing	4.55	1.47
Q18	It is best the student draw from memory only	3.93	1.66
Q19	The photograph helps the student to understand the aesthetic values	4.06	1.21
Q20	Teaching drawing from reality and visual observation is better than memory	3.28	1.71
	Overall	3.9	

The results on Table (2) show that the calculation Mean for the attitudes of teachers towards using the photograph in the teaching of drawing is generally (3.9). This shows that their attitudes towards using the photograph in teaching were low. And that the highest average calculation Mean for the teachers is (4.5) corresponding to the seventeenth item, which indicates that the pictorial source harms creativity in drawing according to their standpoint. This was followed by the ninth item in terms of the calculation Mean of (4.20), which states that the photograph lacks a sense of traditional art.

However, the eleventh item came in the last order in terms of the calculation Mean of (3.22) – this item addresses the photo does not help teach the drawing. It shows that teachers know the role of image in drawing, but they ignore it. This is confirmed in the twentieth item that states that teachers prefer drawing from memory in calculation; Mean (3.28).

The results indicate that teachers recognise that the photograph helps in drawing but kills the creativity of students from their point of view.

To answer the question: "whether the attitudes of teachers differ towards using the photograph in the teaching of drawing according to gender, education, experience, and specialisation?" – the researcher calculated the statistical Means and standard deviations associated with gender, education, experience, and specialisation as shown in Table (3):

Table 3: Means and standard deviations of attitudes teachers towards using the photograph in the teaching of drawing

	variable	Mean	SD
Gender	Male	3.85	.371
	Female	3.95	.313
	Total	3.90	.347
Experience	From 1-10 years	3.95	.355
	More than 10	3.85	.339
	Total	3.90	.347
Education	Bachelors	3.90	.381
	Higher education	3.88	.269
	Total	3.90	.347
Specialisation	education	3.95	.250
	Fine arts	3.86	.337
	Design	3.93	.419
	Total	3.90	.347

Table (3) refers to the calculation Mean and standard deviations of attitudes of teachers towards using the photograph in the teaching of drawing according to the variables: gender, education, experience, and specialisation.

We find a difference in the Mean calculation between males and females of 0.1 for females, where the Mean calculation of females is 3.9, and the standard deviation is 0.31, and the Mean of males 3.8 with a standard deviation 0.37. The results indicate that the category of teachers with less teaching experience (1-10 years) is the most positive towards using the photograph in the teaching of drawing, with Mean 3.9 and standard deviation 0.35. Yet, the attitudes of the most experienced category of (more than 10 years) were less positive, with Mean of 0.38 and a standard deviation of 0.33.

Regarding the attitudes of teachers according to their education, Table (3) indicates that the category of teachers with bachelor's is the most positive towards the use of the photograph in the teaching of drawing with Mean of 3.90 and standard deviation of 0.38. Yet, the attitudes of the higher education were less positive with Mean of 3.88 and a standard deviation 0.26. The results showed that the Mean of the teachers in education specialisation was the highest among all the specialisations with a score of 3.95 and a standard deviation of 0.25. The Design Specialisation teachers scored 3.93 with a standard deviation of 0.41. The lowest Mean 3.86 was attributed to the Fine Arts Specialisation with a standard deviation of 0.33. By reading the above results, we find that there are apparent differences in the Mean calculation of the attitudes of the teachers according to the variables of gender, education, experience, and specialisation.

To ascertain the validity of the differences, the researchers performed the ANOVA analysis, and the results were presented in Table (4).

Table 4: ANOVA test of attitudes teachers towards using the photograph in the teaching of drawing

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	1.241 ^a	14	.089	.654	.798
Intercept	339.972	1	339.972	2509.466	.000
Gender	.441	1	.441	3.254	.081
Exp	.007	1	.007	.051	.823
Education	.009	1	.009	.063	.803
Specialist	.277	2	.139	1.023	.372
Error	4.064	30	.135		
Total	689.755	45			
Corrected Total	5.305	44			

a. R Squared = .234 (Adjusted R Squared = -.124)

Table (4) shows that there are no statistically significant differences in the attitudes of the teachers towards using the photograph in the teaching of drawing for the variables of the study; gender, education, experience, and specialisation.

Discussion of the Results

First: results related to the first question

The results showed that the attitudes of teachers towards using the photograph in the teaching of drawing were low. This could be attributed to several reasons. The most important of these: they are influenced by and cling to old theories where they grew up in schools and universities with those theories. It rejects all optical aids in drawing, as teachers believe that the image would kill the student's creativity if used in drawing.

They look at the person who uses visual aids as not being an artist. Most of the teachers reject all non-traditional means of art in general, where they believe the use of any new means would kill the spirit of art and do not interpret it as art.

The results of this study are consistent with (Phelps & Maddison 2008; Agyeman, 2015) that indicates the attitudes of teachers towards using the photograph in the teaching of drawing were low and negative.

Second: results related to the second question



The results indicate that there are no statistically significant differences in the attitudes of teachers towards using the photograph in the teaching of drawing for the variables of the study: the gender, education, experience, and specialisation. This shows that everyone lives in the same environment and circumstances, and they have received the same instructions.

Recommendations

In light of the results of the study, many recommendations are identified.

1. The negative attitudes of teachers may continue to be transmitted to their students (Lu, 2005). Therefore; further studies need to be conducted to find solutions to the negative attitudes of art education teachers.
2. The necessity to conduct training sessions to raise teachers' awareness, to accept that art and drawings could be produced through the photograph.
3. The need to elaborate units in the curriculum of art education to demonstrate the importance of visual means for students.



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Appendix

Validity Experts of Attitudes of Teachers towards Using Photograph in Teaching of Drawing Questionnaire

No	Name	Academic Rank and specialisation	Workplace
1.	Ali Bawaneh	Assis Prof: Curriculum	Imam Abdul Rahman bin Faisal University - Saudia
2.	Qasem Alshagran	Asso Prof: photography	Yarmouk University - Jordan
3.	Munther Alutoom	Asso Prof: Art Education	Yarmouk University - Jordan
4.	Abdallah Obeidat	Assis. Prof: Art History	Yarmouk University - Jordan
5.	Osamah adalalah	Asso. Prof: Educational Technology	Jadara University - Jordan
6.	Kayed Amr	Prof: Drawing	The Hashemite University – Jordan
7.	Elham Alonooze	Prof: Philosophy of Art Education	Bagdad University - Iraq
8.	Abdalghaffar Alqaysi	Prof: measurement and Evaluation	Bagdad University – Iraq
9.	Moafaq Alsaggar	Asso. Prof: Art Education	Yarmouk University – Jordan
10.	Ayman Khreesat	Doctor-Educational management and planning	Queen Rania Center for Studies - Jordan